Law, Morality and the Anti-Hero: A Character Study of Mukundan Unni Associates

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Abstract:

The research critically reviews the legal and social justice representation in Indian cinema by comparing the movie *Mukundan Unni Associates (2022)* a Malayalam legal satire and a typical courtroom-based film. It is concerned with analysing how legal institutions are idealised through personal ambition, moral ambiguity and systematic defects. This qualitative Thematic analysis of the study examines scenes, dialogues and narration styles in Mukundan Unni Associates in order to reveal how the main character abuses legal Nihilism as a form of negative attitude to the loopholes in the law and how he goes down the path of moral nihilism. Basing the character, Mukundan Unni, on the

theory of Legal Realism and shades of Moral Nihilism, the character is used as a metaphor to express the ethical emptiness of law practice. The theoretical knowledge shows that in this story the law is being used not as a means of justice, but as an object of self-enrichment justice becomes secondary. The analysis will add to a larger comprehension of the modern Indian cinema criticism of the institutional law and the limitations between the right and wrong.

Keywords: Mukundan Unni Associates, Law and Justice in cinema, Legal realism, Moral Nihilism, Comparative film analysis.

1. Introduction:

Indian cinema often reflects societal issues, particularly the complexities of law and justice. This study aims to explore films such as a Mukundan Unni Associates and a courtroom- based film represent the legal system, ethics and social justice. "*Mukundan Unni Associates"* critiques individual moral decay in the legal profession through black comedy, courtroom dramas present systemic flaws and human rights issues. This comparative research investigates characters, narratives and cinematic techniques frame justice and injustice. The psychological analysis of *Alfred Hitchcock's* films, the British film director famed for being the master of suspense and presentiment, is a subject of research and psychological investigation. Analytical and descriptive methodologies are used to examine audience feelings and emotions, such as filming, structural motions, rhythm and film elements and these are adopted to arouse psychological responses.

Furthermore, the Freytag Pyramid structure of Hitchcock's films conforms to an inverse level of function and relation with arousal and behavioural capability, providing a situation on the foundation of anxiety to excite the audience and tap into their unconscious through identification. Hitchcock's ability to capture public thoughts and opinions and manipulate the feelings of the audience has become a byword for all filmmakers. He is arguably the most conscious individual in having knowledge of the general audience. The cinema techniques in image creation and inspiration from German expressionism, methods of Alfred Hitchcock's cinema making in the post-World War II era and the inner-emotional feelings of images and use of terror and fear themes reveal his deep logic of cinema for "tormenting" the audience in the creation of

his works. *(Parinaz Falsafia, Somayeh Khosravi Khorashad, Larousse Khosravi Khorashad, 2011).*

Linguistic Analysis of Character Portrayal in Cinema This study analyses differences in the portrayal of cinema characters and their characteristics using psycholinguistic and graph-theoretic measures computed directly from screenplays. These measures are analysed with respect to the character's gender, race, age and metadata. A linear regression model is built to annotate the level of modality in the psycholinguistic metrics. Several correlations are noted between the gender, race and age of the characters and their characteristics and the linguistic metrics. This analysis aims to uncover new patterns and unexplored social phenomena in character analysis. The methodology employs linguistic metrics that capture various psychological constructs and performances, estimated using dialogue from the screenplay. Additionally, graph-theoretic metrics are estimated from a model of inter-character networking graphs constructed to model inter-character interactions in the film. The linguistic metrics include psycholinguistic norms, numeric scales at the dialogue level and metrics from the *Linguistic Inquiry and Word Count (LIWC)* tool. The study examines differences in character portrayal across dimensions such as well-being and sexuality, potentially revealing instances of stereotyping. *(Anil Ramakrishna, 2017).*

The character role plays creation and recreation by methodology actors to begin developing a sociological understanding of artistic creativity and shed light on the construction of social role play. The cultural objective and method of acting is developing an artistic creativity role-play of the input to the strategies of action portrayed on film stage, reflecting but, more importantly, shaping the audience's understanding of social life. Further, actors create these portrayals of analysis for interviews and observation of method. Actors employ a variety of creation strategies shaped by the artistic conversations and transmitted in educational settings and professional interactions. Life-like portrayals actors draw heavily on culturally available images and end up reproducing existing typification and cultural mores. Studies in the production level of the cultural point of view particularly focus on the effects of market and reward structure, gatekeeping and decision chains on the careers and activities of culture producers and institutions of arts worlds. Sociologists have paid

little attention to the process of cultural creation and creativity as the part of the talented individuals. *(Bandelj, 2003)*

The impact of *information communication technology (ICT)* on filmmaking has transformed the film industry, affecting every element. This transformation includes the emergence of new filmmaking tools, services and artistic divisions within the industry, all focused on leveraging technology for creative purposes. ICT, new media and computers are at the heart of the Indian film industry's evolution. In recent years, the industry has moved away from using real film strips, which were central to the creation and utilization of knowledge data, towards digital processes. Furthermore, multiple platforms, including social media podiums, are being utilized to enhance the film industry's reach and create polished-looking films with seamlessly integrated special effects. Through computer-generated imagery (CGI) allows for the creation of scenes that were previously impossible. The role of artificial intelligence (AI) in filmmaking is also growing, with AI systems capable of identifying patterns and determining the probability of success for various creative decisions. AI's ability to learn common sense and apply it to practical purposes, encompassing knowledge of the physical world, general knowledge, physics, biology, psychology, sociology and medical information, is a significant development in the field. *(Dr. Hilda Christina J, 2020)* .

Phenomenological Character and Characteristics Analysis in Qualitative Research This text explores the phenomenological character and characteristics analysis used in qualitative research methodologies. It focuses on researcher's study people's perceptions of character from their point of view and perspective. Phenomenological research methodology, often employed in social sciences, involves analysing data for patterns, themes, trends and symbols. It incorporates the experiences of individuals, collecting universal experiences through interviews, focus groups and subject examinations. This approach focuses on moments of possibility and community are cultivated and divided. Character analysis should encompass the physical description and overall personality of the character, including all background information. The middle section of the analysis should focus on the character's role within the story. Furthermore, character personality analysis involves evaluating a character's personality traits and their role in the story's development. This process utilizes critical

thinking skills to analyse the character without personal opinions influencing the character's personality traits. Specifically, character actions, behaviour, attitude, relationships with other characters, development and role all affect the character's personality traits. This is particularly important in literature, plays, poems, arts and film, where characterization is conveyed through physical description, action, feelings, emotions, inner thoughts, facial expressions, reactions linguistics.

2. Film Summary: Mukundhan Unni Associates (2022)

Mukundan Unni Associates a Dark Comedy Crime Film in Malayalam Mukundan Unni Associates, a Malayalam-language film, marks the Indian film industry's entry into dark comedy crime cinema. Directed by Abhinav Sundar Nayak, written by Vimal Gopalakrishnan and narrated by Vineeth Sreenivasan, the film premiered in theatres in November 2022 and was released digitally on *Disney+ Hotstar* in January 2023. The story centres on Advocate Mukundan Unni, a struggling lawyer whose cases are consistently unsuccessful. Desperate for wealth and a luxurious lifestyle, he seeks guidance from a politician. One day, Mukundan Unni's mother suffers a leg fracture after encountering a cobra with limited funds for her surgery, he is approached by Venu OV, an insurance agent and fellow lawyer. Venu convinces Mukundan Unni to present the incident as a road accident, enabling him to secure insurance funds for his mother's surgery. This experience opens Mukundan Unni's eyes to a new strategy for making money. He learns fraudulent accident claim techniques from Venu and develops a scheme to generate income through insurance settlements. Their partnership involves creating conflicts between them, enabling them to negotiate lucrative security claims in the hospitality sector. Venu, seeking to eliminate Mukundan Unni as a competitor, plants a cobra in his car and orchestrates a staged accident that results in Venu's death. With Venu gone, Mukundan Unni, now free from competition, faces new challenges. He manipulates police custody cases, forges accident reports and tampers with evidence to secure claims.

However, his schemes are exposed when a judge discovers the forged documents. Desperate to escape the consequences, Mukundan Unni plans to commit suicide. He avoids arrest and instead resorts to a desperate plan with he mixes sleeping pills into a soft drink and gives it to a bus driver, causing the bus to crash into a school bus carrying

31 students. The students are hospitalised and Mukundan Unni's case comes under police investigation. The police uncover fake evidence on the laptops of both Mukundan Unni and the hospital owner. Just before further manipulate the case, Mukundan Unni enlists his friend Robin to alter court documents. The hospital, seeking to file claims on behalf of the injured students, attempts to transfer them to another facility. Mukundan Unni sabotages the hospital by pouring water into the ambulance fuel tanks and disabling the generator and main electricity supply. Robin, aware of Mukundan Unni's past crimes, blackmails him, demanding a share of the settlement from the school bus accident case. In a desperate attempt to silence Robin, Mukundan Unni runs him over with his car. Finally, Mukundan Unni convinces the hospital management to let him handle all accident cases. He establishes Mercury Hospital, a legal firm specialising in accident cases, effectively creating a monopoly for Mukundan Unni Associates.

3. Materials and Methods with

Qualitative comparative analysis of identify scenes, dialogue and narrative structure and Moral Nihilism theory. A qualitative comparative methodology was used as an empirical investigation to examine the description of legal, moral and ethical disengagement in Mukundan Unni Associates (2022). The film text itself, the narrative structure of the film, key scenes, dialogues, voice-overs, the visual composition became the main corpus. Thematic analytical procedure was qualitative in nature, aimed at identifying the common trends that refer to manipulating the laws, moral nihilism and institutional decadence. The choice of scenes was made deliberately as per its narrative salience that in turn helped to shed light on the ethical decision-making and moral decline of the protagonist. Verbatim and thematically coded Verbatim transcription of dialogues with instrumental rationality, cynicism and self-justification. This method matched the thematic analysis framework employed by *Braun and Clarke (2006),* which focuses on the determination of meaning-generating patterns in the data of qualitative research. The comparative aspect of the query made Mukundan Unni Associates stand opposite the traditions of traditional Indian courtroom film, thus enabling an interpretive opposition between idealized justice discourses and a subversion of courtroom morality which is also satirical.

In order to add more interpretive layers, the Moral Nihilism theory became the key analytical prism, as the behavior of Mukundan Unni was seen as the rejection of objective moral values in the favor of self-interest and economic rationality *(Nietzsche, 1887)*. To provide an evaluation of mise-en-scene, lighting, framing, color palette, and camera movement, a scene-by-scene visual analysis was performed in line with the principles of analyzing the film form proposed by *Bordwell and Thompson (2016)*. Referring to the bureaucratic images periodically, flat color, framing, and depersonalized acting, were questioned as the visual signs of moral sterility and mental aloofness. The visual analysis also explored the amplifying effect of spatial layout and institutional milieu (courtrooms, hospitals and offices) to the critical effect of the narrative on systemic corruption. This methodological approach, characterized by the combination of textual, thematic and visual modalities, guaranteed the level of analytical rigor and triangulation, and, thus, allowed the study to go beyond the plot-level interpretations and reveal a more profound ideological meaning that was inherent in the language of cinema.

3.1 Scene-by-Scene and Visual Analysis

3.1.1 Scene 1: Opening The Voiceover and Self-Justification

Description: The film begins with a voiceover from Mukundan Unni introducing himself. His monotone narration lists his failed career attempts, debts and eventual discovery of the insurance fraud business.

Textual Analysis:

The tone is eerily calm his voice lacks moral hesitation. The dialogue "I believe in honesty… when it pays" encapsulates his distorted ethical compass.

Visual Coding:

The color palette is muted gray and green representing decay. The camera follows his routine with symmetrical compositions, reinforcing his emotional detachment.

Interpretation:

This opening establishes the narrative's moral foundation law is not moral, but procedural. The voiceover acts as a confessional devoid of guilt, symbolizing moral nihilism.

3.1.2 Scene 2: First Insurance Scam

Description: Mukundan stages a car accident to claim insurance money for a client, manipulating police and hospital records.

Dialogue Analysis:

His line, *"Every document tells a story you just have to rewrite it,"* becomes the thesis of the film. He equates legality with narrative control.

Visual Analysis:

Quick cuts between forms, police signatures and hospital corridors symbolize the machinery of legal manipulation. The lighting transitions from fluorescent to dim, visually echoing moral descent.

Interpretation:

This scene visualizes Legal Realism law as interpretation, not truth. The act of forging documents becomes a metaphor for how legal systems are performative rather than ethical.

3.1.3 Scene 3: The Death of the Colleague

Description: Mukundan's associate dies during a fraudulent accident setup. Instead of remorse, he views it as an "opportunity."

Dialogue:

"Death is not an end; it's a business opportunity."

Visuals:

The shot of his face illuminated by the firelight of the cremation ground symbolizes his complete desensitization.

Interpretation:

This marks Mukundan's moral turning point he moves from manipulating law to manipulating life. The cremation light contrasts with his dark silhouette, symbolizing ethical erasure.

3.1.4. Scene 4: Courtroom Satire

Description: A brief courtroom scene where Mukundan interacts with judges and other lawyers using sarcasm and bureaucratic formality.

Dialogue:

He remarks, "Justice delayed is profit gained."

Visual Analysis:

The courtroom is shot not as a grand moral space but as a chaotic marketplace of files, phones and casual corruption.

Interpretation:

This scene subverts traditional courtroom tropes. The legal institution becomes a backdrop of hypocrisy a key critique of institutional decay within Legal Realism.

3.1.5. Scene 5: The Insurance Company Meeting

Description: Mukundan negotiates with corporate agents to maximize claims for clients, all while speaking of "legal compliance."

Dialogue:

He says, "Ethics don't pay bills, clauses do."

Visuals:

Cold blue lighting and high-angle shots create a detached, mechanical mood.

Interpretation:

The film's cynicism peaks here law operates as a corporate language stripped of humanity. Mukundan is now fully absorbed into legal nihilism.

3.1.6 Scene 6: Dream Sequence

Description: Mukundan dreams of his own death but wakes up smiling, realizing even that can be monetized.

Visuals:

Surreal lighting red hues and floating camera movements contrast sharply with the rest of the film's realism.

Interpretation:

The dream signifies total absorption into capitalist-legal nihilism. His death wish becomes a commodity, reinforcing Nietzsche's notion of the "will to power" in the absence of morality.

3.1.7 Scene 7: Final Monologue

Description: In the closing scene, Mukundan delivers a speech to interns on "ethics in the legal profession."

Dialogue:

He ends with: "Don't break the law bend it until it fits."

Visuals:

The camera slowly zooms in as he smiles at the camera, breaking the fourth wall.

Interpretation:

The film concludes with cynical irony. His direct gaze implicates the viewer, suggesting that moral decay is systemic, not individual.

4. Findings:

4.1. Theme: Legal Manipulation

Textual Evidence:

"Every document tells a story; you just have to rewrite it."

Description and Explanation:

This conversation is a summarization of how Mukundan Unni views law as a not an ethical structure but a fluid narrative device. The implication of the statement is that truth is not static instead, it can be redefined by documentation and interpretation. Mukundan considers legal texts to be the flexible tools that can be used to accommodate self-ambition.

Visual Representation:

This notion is graphically supported by the use of paperwork, files, affidavits and office bureaucracy. The mise-en-scene is full of close shots of papers, signatures and legal seals and puts the voluminousness of legal work forward in terms of its mechanical and impersonal quality. The dullness of the repetitiveness of the paperwork implies normalization of manipulation.

Interpretation:

The law is presented as a kind of narrative fiction, but the success of the idea is to be determined by the person who is the controller of the story and not by the person who fulfills justice. This is in accordance with Critical Legal Studies that postulates that legal education is not an objective morality, but instead a product of power relations. The character of Mukundan is a representation of this ideological position and considers legality not as a moral obligation but as a linguistic game.

4.2. Theme: Moral Nihilism

Textual Evidence: Death is business opportunity.

Description and explanation:

The quote is an eloquent statement of the philosophical position of Mukundan Unni, which is moral nihilism according to which human life is defined as one without inherent significance and diminished to its utility in terms of economic systems. Conventionally, death is synonymous with mourning and loss here it is restructured as a business affair hence questioning the traditional moral sensitivities.

Visual Representation:

Film shots of burial sites, with low-key lighting and the impersonal and cool distance of the camera, also contribute towards the emotional emptiness that suffuses the story.

The use of low-key light effects creates an atmosphere that lacks any form of warmth and the non-expressive facial expression of the protagonist when reflecting on the prospect of death further strengthens the theme of an ethical vacuum.

Interpretation:

The presence of moral considerations is replaced with a profit motive that makes the film a criticism of capitalistic ideologies that even internalize mortality on a market basis. The character of Mukundan is an epitome of existential nihilism, suggesting a world which has no moral absolutes and where survival and prosperity triumph and overcome over caring principles. The conscious omission of emotive signals forces one to struggle with the disturbing banality of viciousness.

4.3. Theme: Systemic Corruption

Textual Evidence:

The interactions in courtrooms are marked by hyperbole, fake life stories and loopholes in the language of law, instead of a single conversation-oriented ethical statement.

Description and Explanation:

The film does not present the picture of corruption as an individual failure, but as a systemic phenomenon. Mukundan does not succeed by exploiting the system to its downfall, but rather by understanding it and using the existing mechanisms. The legal atmosphere is portrayed as disorganized, crowded and ineffective.

Visual Representation:

The backgrounds are noisy the courtroom scenes are not well organized and there is a high concentration of frames. The mise-en-scene itself is also inexplicably lacking in symmetry or organization, hence representing the rottenness of the institutions. Characters are placed in intersecting positions inside frames which create visual clutter, which reflects bureaucratic confusion.

Interpretation:

The legal system is positioned as a capitalistic structure where speed, profit and survival are the main concerns rather than justice. This system is not an exception, but a product

of Mukundan. According to Marxist and Critical Discourse Analysis views, the movie condemns the normalization of exploitation in the institutions in the name of legality.

4.4. Theme: Self-Justification

Textual Evidence:

This voice over monologues where Mukundan justifies his actions often by explaining them as having made sense or as being necessary.

Description and Explanation:

Mukundan continuously justifies his immoral decisions by thinking internally. These voiceovers are like peep holes into his psyche and show how the moral disengagement functions in his mental system. Instead of labeling himself as immoral, he views himself as being realistic and an intellectual being.

Visual Representation:

Muted color schemes and symmetrical compositions are the rule in these episodes, which portray the lack of emotions visually. A stationary camera, which is not accompanied by any dramatic movements, presupposes the psychological restraint and suppression of emotions.

Interpretation:

This is similar to the Moral Disengagement Theory by Bandura whereby people reinterpret the unethical behavior in thought to avoid the feeling of guilt. Mukundan justification of himself helps him to get psychologically disengaged with a sense of morality and thus this further contributes to his transformation into a complete anti-hero who has become fully rationalized.

4.5. Theme: Legal Realism

Textual Evidence:

Ethics do not make money, clauses do.

Description and Explanation:

The above conversation sums up the ideological positioning of the film in the legal profession. Mukundan makes the law practice to be a system of contractual efficiency, thus putting the ethical considerations to an ignorant idealism. The story thus redefines law as a commercial profession as opposed to a profession of morality.

Visual Representation:

The mise-re-scene is mostly dominated by crop boardrooms, glass fronted offices and reflective interiors. Such visual lexicon is more in line with the aesthetics of corporate capitalism than with the aesthetics of the service provided by the state and thus it contributes to the process of commodifying justice in the context of the movie.

Interpretation:

The movie uses a Legal Realist approach which represents law as an institution created by economic and sociopolitical circumstances and not by the eternal ethical laws. It challenges the fact that justice is not natural or universal and instead it can be negotiated. The character of Mukundan is a demonstration of such an ideological position and thus, sheds light on the loose boundary that exists between legality and immorality.

5. Discussion:

The current paper has explored the character and characterization of Mukundan Unni in the movie *Mukundan Unni Associates (2022)* using the thematic and textual analysis. As the findings show, the film creates its main character not as a single anti-hero but as a kind of symbolic figure of professional ethics of the era influenced by the principles of the capitalist rationality, systematic corruption and moral disengagement. The five themes used in the discussion include legal manipulation, moral nihilism, systemic corruption, self-justification and legal realism to comprehend the greater ideological and psychological meaning of the character.

Law Manipulation as Narrative Power

The former significant finding makes law an arranged narrative and not a system of morality. According to the way Mukundan Unni views legal documents as rewrites of stories, the power is in the interpretation and not the truth. This result is consistent with

Critical Legal Studies that hold that law represents the traditional interpretations of indeterminacy and that the law is shaped by the dominant power systems instead of the objective justice. The bureaucratic imagery is reiterated many times, describing how ethics are compromised in the all-too-ordinary practice of the profession. Mukundan is not a lucky guy but a result of his command over legal words and practices which seems to indicate that the system favors those who know how to manipulate the game instead of delivering on what is right.

Moral Nihilism and The Commodification of Human Life

The second theme brings into focus the moral nihilism of Mukundan Unni, in which the ethical values have been overtaken with the economic rationale. The character represents an extreme version of capitalist rationality which utilizes the value of human life as a transaction, by portraying death as a business opportunity. This observation echoes the existential and neoliberal critiques that claim contemporary systems promote an impersonal and unemotional attitude and cause rational thinking. This pictorial deprivation of the emotional warmth strengthens the notion that the concept of morality has been taken out of the professional places. Mukundan is not depicted as an outrageous deviation in his insensitivity to the sufferings but rather a rational consequence of profit-making philosophy.

Systemic Corruption: Greater than Individual Deviance

One of the main contributions of this research is the way it transformed the focus of the individual immorality to the systemic corruption. The disorderly courtroom areas and the messy mise-en-scene demonstrate that the legal system is dysfunctional in nature. Mukundan does not upset the system, he works efficiently in it. This discovery defies the traditional Hollywood depiction of the corrupt character he appears as normal and established. Marxist and Critical Discourse Analysis perspective depicts the legal system as a capitalist system that puts efficiency, profit and survival before justice. Mukundan therefore turns out to be a product and not a cause of systemic decadence.

Self-justification and psychological detachment

The fourth observation looks at the inner rationalization of Mukundan Unni. The movie provides an example of what voiceovers and visual symmetry under control can

demonstrate with respect to unethical actions being cognitively justified. This is in line with the moral disengagement Theory by Bandura that elucidates that people find a way out of the sense of guilt by redefining the negative action as needed or rational. The psychological detachment of Mukundan enables him to have a consistent image of yourself even after multiple moral transgressions. The movie also has the amorality manifested not as an emotional deprivation, but rather intellectualized as a survival tool in the competitive workplace.

Jurist Legal Realism and Reconceptualization of Justice

The last theme puts the movie in the context of a legal realist approach, denying the idealistic belief in justice. The question of ethics not paying bills as Mukundan claims is indicative of a materialistic worldview of ethics as a contractual institution as opposed to a moral institution. Corporate images also promote the change of legal practice into a market-focused profession. This observation highlights the criticism of the film which seeks to examine how contemporary legal systems are gradually becoming corporatized to the detriment of their morality. Justice on this basis becomes compromised and subject to negotiation instead of being absolute.

Integrative Interpretation

All of this, in turn, implies that the protagonist of the cinematographic work is radically reconfigured by the authors of the film, which is called Mukundan Unni Associates. Mukundan Unni is neither bad nor good, but a reflection of the modern fears about success, morality and institutional morality. The movie makes the audience answer the question of whether it is ethically feasible to act morally when competing and making profits are the guiding principles of the system. The story undermines the comfort of the audience by rejecting redemption or moral resolution and it disrupts the customary moral dichotomies in Indian cinema.

Film and Cultural Studies The implication of the study to film and cultural studies lies in the fact that a core of shared and unique values establishes a shared identity. Human Implications to Film and Cultural Studies The implication of the study to film and cultural studies is in the fact that a basic group of shared and distinct values create a common identity.

This argument is relevant to film studies because it shows how the role of character building could serve as a form of socio-cultural criticism. The characterization of Mukundan Unni can be discussed as the vivid example of the psychological realism and ideological subversion and the movie is important to examine neoliberal subjectivity in modern Indian cinema. The paper also highlights the relevance of interdisciplinary strategies such as the use of psychology, legal theory and critical discourse analysis to learn to interpret complex characterizations.

Towards conclude the discussion, it is important to emphasize that numerous points raised by D. Duncan are highly relevant and valuable for individuals to consider within today's business environment. Human In conclusion of the discussion, it should be stressed that many of the points made by D. Duncan are very relevant and useful to individuals to consider in the contemporary business.

Towards sum up, the discussion demonstrates that Mukundan Unni is a filmic representation of institutional moral decay, as opposed to an unethical actor. Through the use of the multiple narrative, visual symbolism and psychological complexity, the story, Mukundan Unni Associates, attacks the moral hypocrisy of the contemporary working life. The movie is finally left to wonder whether success in the current institutional structures always leads to a man being morally compromised and the viewer is left with no clear answers but with the need to be discomposed.

6. Conclusion:

From a phenomenological perspective, Mukundan Unni's behavioural and attitudinal changes reflect his evolving consciousness shaped by lived experiences of rejection and systemic inequality. His journey represents the shift from an idealistic individual to a morally ambiguous figure who embodies a pragmatic response to a competitive and unjust world. This analysis highlights subjective experiences and societal pressures can redefine one's personality and worldview. Through the lens of phenomenological theory and thematic analysis, Mukundan Unni's character can be understood as a reflection of subjective reality shaped by personal failures and societal alienation. The interplay between his lived experiences and evolving consciousness drives his transformation from an idealist to an anti-hero. The thematic techniques employed in the film, including visual symbolism, character dialogues and pacing, effectively depict

his moral and psychological descent. This approach highlights phenomenological analysis and thematic methods uncover the deeper layers of Mukundan's personality, revealing the intricate relationship between his subjective worldview and his behaviour. Through examining Mukundan Unni's character through phenomenology, we gain a deeper understanding of his subjective experiences, motivations and the thematic elements of greed, consequences and identity. This approach allows us to explore the complexities of his character and the broader messages of the film.

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No	Author's Name	Author's Contributions
1	Jeeva V	Conceptualization, Data Collection, Analysis, Writing, Planning, Visualization.

2	Dr. Padmanabhan T	Planning
3	Dr. Suneesh K.S.	Planning
4	Dr. Poovarasan G	Planning

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